

PARIS FAVORITIES ...on SILKS and VELVETS.

Special Correspondence of The Sunday Republic.

Paris, Feb. 8.—Among the many entertainments given here by Americans this season, the annual dance given by the American architects was the most brilliant. Among the patronesses were Mrs. Horace Foster, wife of the United States Ambassador; Mrs. Winslow, Mrs. Collins and Mrs. Gowdy. Mrs. Winslow was becomingly gowned in frilled black mousseline de soie, trimmed with black Chantilly lace. At the waist was a wide cascade in jet. I must mention also the mantle worn with it, which was of black cloth, hanging in folds.

Lapels of Violet Panne

Edged With Narrow Garland.

The collar and lapels of violet panne, edged with a narrow garland of Pompadour flowers, applique and embroidered. The sleeves were "a la jupe," draped, and gave quite an original effect to the mantle. Miss Gowdy wore a charming dress of pink mousseline, trimmed with Pompadour bouquets and cut with bands of ecru-colored chine guipure. The short bolero was of the same material, incriminated with guipure.

A pretty costume that attracted much admiration was an Empire, made effective by the combination of colors. It was of straw-colored satin, covered with mousseline de soie to match, embellished with the purest Empire designs in blue, ornamented with straight to correspond.

Parisian shirt waists are being very simply made for spring and will not be seen with the full tails down the front, as last year. The newest cut for shirt waists is the severely plain one, with three box plaits down the front, about an inch and a half in width. The back of the waist is perfectly plain.

Sleeves With a Slight Fullness at the Shoulder.

Fullness at the Shoulder.

The sleeves are made with a slight fullness at the shoulder and waist. The cuffs are a trifle wider than those of last season. Soft woolen fabrics are universally worn, and the colorings are so delightful that it is not surprising to find cloth, frieze, and the heavy textures, such as vicuña and zibeline, employed for tea and morning gowns, as well as for blouses and jackets. A simple tea gown is most effective in view of rose cloth, with black lace and small steel or paste buttons.

The lace can be laid on satin if a smarter effect is desired, but on the cloth it is quite pretty. The little tabs are stitched with coarse black silk. They are attractive with a fine feather-stitching in black, and the belt corresponds in either case.

Panne velvet is shown in the most exquisite combinations of color. Intermixed with crepe de Chine or chiffon it makes the loveliest of blouses for evening wear. An extremely smart model for an afternoon bodice is of rich amethyst panne with designs in shades of dahlia and heliotrope and faint touches of pink.

Glaze Silk Strappings of a Dahlia Shade.

The strappings of glaze silk are of a dahlia shade; Paris lace is used for the puffed front, tucked ivory chiffon for the yoke and untucked for the undersleeves. They are exquisite combinations of brown and tawny gold with turquoise blue and orchid pink in silk panne. The chiffon should match the lightest or brightest coloring in the panne. The model is arranged on a fitted lining, and the undersleeves are quite separate and are unlined and fixed inside the elbow sleeve of panne.

Point d'esprit has been exceedingly fashionable this winter. It has been used on many charming gowns seen at Monte Carlo and the Riviera. At Carlo many of the prettiest of these net gowns will be worn by the younger women. A pretty slip is indispensable, but variation can be obtained by different colorings. One night the dress may be all white, with garlands of Parma violets and choux of pale green velvet, and a perfectly fresh effect obtained by a slip of pink satin and gariture of coral ribbon and pink roses, for coral and cherry color are now very up-to-date colorings.

Another charming gown is in plain-spotted point d'esprit, with narrow ruching of the net and stripes of insertion lace. The make is of the simplest. The frilled bertha ruffled at the edge, is exceedingly becoming and sets off a pretty neck to the utmost advantage. If a fuzziest effect is desired, the frills can be divided into four or six.

Stylish Bride's Traveling Coat of Silk Passementerie.

A stylish coat of the overall type and favored by several recent brides of distinction as a going-away wrap is of gray cloth with gray and silk passementerie. The hood lining and undersleeves are of heliotrope panne fastened with cut-stone buttons.

There is a center seam down the sacque back and small under-arm gores help to give width to the skirt. For ordinary wear a combination of fawn cloth and brown panne on glaze silk would be effective and useful. The three-quarter coat is quite an acceptable fashion, and is very chic with a broad collar and lapels with muffs to match. It is very simply trimmed with stitched strappings of the cloth, which is of a smooth-faced type in a pretty shade of fawn. The buttons are of enamel and filigree metal.

Trained Skirts More Graceful Than Shorter Ones.

Despite various forecasts to the contrary, all of the newest and smartest costumes for day wear are made with trained skirts, which, after all, are much more graceful and becoming to most women than shorter ones, and are easily held up. No well-dressed woman permits her long skirt to trail over the dirty pavement. The art of holding the train up prettily and comfortably is easily acquired. An untrained skirt made to all but touch the ground all around cannot be elevated out of the mud, but is sure to dab with distressing consequences either at the back or at one side.

A handsome new gown with the trained skirt, is of heliotrope cloth, the shaped flounce finished at the lower edge with rows of stitching and headed with a rather wide band of tuck silk, bordered with fancy braid. The bodice is of the blouse type, trimmed with fancy braid, and with a small velvet collar, outlined with mink. The vest and collar are of cream Oriental satin and lace, and the puffed undersleeves of cream satin. Another smart dress is of gray cloth, the skirt trimmed with several little scalloped flounces, set one over the other, the top one headed with a band of handsome Paris tinted lace applique. The bodice is made with well-shaped, close-fitting bands, strapped in front with narrow black velvet, the strap secured with a tiny jeweled button.

Circular Yoke of Delicate Soft Silk.

The circular yoke is of delicate soft silk, cleverly draped, outlined with a band of lace applique corresponding with the skirt. The collar is finished with two rows of narrow velvet. The sleeve puffs are of light silk. There are some noticeable novelties in the fashion of trimming our bodices, as the bertha is now more pronounced.

Berthas Have Now Grown Into Deep Collars.

We first began with spreading collars and omitted the high collar band, and from these to the collet, bertha or the flat fichu was an easy transition, but our berthas have now grown into deep collars, which commence where they formerly terminated. The fronts are extremely puffed, and the fashionable choux appears less isolated than of yore, for it is usually attached to a folded band or strap starting at the waist. This keeps all the fullness of the bodice well-in front, as the strap is pulled

up very sharply when the choux is fixed with its safety pin.

Low bodices are softened by the frill of lace inset with bebe ribbon or tinsel cord, a revival of an old fashion which is very welcome, especially with a bodice of velvet, an all-black bodice, which is very hard and not too becoming, unless relieved by a touch of white or pale color. Plissé net, tinted Valenciennes lace or a cream d'Alençon, with favorite "ruchers" and the drawing string harmonizes with the gown or matches the lace in color.

The Turkish sleeve, tightly shaped above, and full and drooping below, is popular for skirts and blouses, and for very soft or transparent demitulle bodice, and is most effective when of transparent material inset with ribbon or applique with silk or velvet.

Bodices Made in Ivory

Satin Outlined With Fur.

Tonches of fur are introduced on bodices of ivory satin, and these have been usually accompanied by a cloth or satin skirt in ivory white bordered with fur. A handsome ruche of frayed silk also appeared on a lovely evening skirt of cloth, and stitched bands of the silk headed the narrow flounce. The comparatively short flounce is very popular, and is attractive in white when covered with tucks or stitched straps. Transparencies are more favored than delicate bodices for restaurant dinners. The newest yoke is a deep tucker of handsome lace reaching to the ordinary collar band, which is drawn to shape with two or three rows of bebe velvet. Fichu arrangements are very modish, and many have several folds and are laced in front with flowers a la Gainsborough.

Others are more like deep collars, tightly drawn round the shoulders, and the Charles I fichu is veritably a flat "shoulder" collar, usually of silk, trimmed with lace, or of net with lace applique. The favorites for evening wear are generally of the material in folds, and cut on the bias. These can be pulled down to almost any shape, and when fastened with jeweled pins are quite attractive.

All-White Gown, Trimmed With Black Velvet.

An all-white gown is very smart trimmed with folded black velvet, or the velvet may reproduce the color of the flowers worn, and so lend the requisite touch of color.

A stylish model for a guest toilet at a wedding, or in white lace or very light panne, which could be copied for a brides-

gray silk. The close-fitting undersleeves are of silk.

Point d'esprit, or spotted net, is extremely fashionable, but small ring spots are more popular in black than the little pin spot which is closely powdered over the ordinary white net.

A pretty model seen recently was of black silk net with a smart ring spot, and made up on black taffeta glaze. The softer glaze silk is now generally known as taffeta, but the rustling type, still termed glaze silk, is employed for petticoats and skirt linings. The net skirt was made with a wide godet flounce, and this was completely covered with narrow frills of the net. There were as many as nine frills at the sides and twelve at the back, but in front the flounce was much narrower, and the frills were graduated off to four. Round the hips the net was very slightly filled.

Vandyked insertion was laid all around in three rows. The bodice was made with a deep yoke of ivory lace, over white satin, and was laced up in front with bebe velvet. A cascade of soft lace ran from the yoke to the waist. The sleeves were prettily tucked, and finished with frills of the net. Gausse and silks are beginning to be considered suitable attire for a bride. The bodices are often trimmed to resemble berthas. Duchess lace is much more to the fore for this important occasion than of yore. Square-cut court trains are worn by many brides who are never likely to figure at court, and these are often covered the entire length with lace. Long tunic of lace are very suitable.

Handsome Gowns Worn at the Millington-Drake Dinner.

Lace veils are worn as well as tulle, but no very distinctive novelty asserts itself. A charming dinner in honor of Mrs. Leischmann, wife of the American Ambassador to Turkey, was given by Mrs. Henry Millington-Drake, whose spacious salons in the Avenue du Bois were tastefully decorated with flowers and illuminated floral lamps. The hostess wore white satin, veiled with black Chantilly lace; white mousseline and turquoise-blue velvet. Diamond ornaments decorated the boiere corsage. Mrs. Leischmann's daughter, was becomingly attired in white silk. Painted garlands of roses, caught up at intervals by Louis XVI black velvet bows, decorated the flounced skirt, while similar embroidery appeared round the décolletage of the simple corsage.

MARIE ARMSTRONG.

Coquettish Parasol Must Match the Shimmering Foulard—Shades of the Dahlia in Panne Satin.



TWO SPRING HATS, TAFFETA JACKETS AND THE NEWEST VEIL.

DAINTY BAGS TO SATISFY EVERY FEMININE WHIM.

Whether She Is Off for a Little Shopping Expedition or on Her Way to the Matinee, Milady's Jeweled Pouch Is by Her Side—Its Usefulness Has Come to Be Generally Appreciated and Its Beauty Is of the Kind That Appeals to Any Woman—Leather Bag Is Now Most Popular.

Bags wire, upon a time, not considered a particularly smart accompaniment to a handsome gown, and it is so easy to understand just why this is so when one recalls those ugly, clumsy affairs, which held everything from a hairpin to a pair of gloves.

Their convenience was never denied, but their ugliness could not hope to be overcome by such a recommendation.

Now, however, bags have grown to be things of beauty, consequently they are the fashion.

Omnipresent Bag One of Society's Sensible Fads.

At the present time so fashionably gowned woman would dream of stripping out of her house, unless she were wearing, at her side or swung on her wrist, one of the newest

and most appropriate of the many stylish bags.

Whether she is off for a little shopping expedition, on her way to an afternoon of bridge or her favorite Lenten diversion—bowling—bound for a round of calls or to join a theater party, a bag is by her side.

The omnipresent bag is, after all, one of the most sensible fads in which the fashionable woman has elected to indulge herself.

Its usefulness is plainly appreciated, and its beauty is of the kind that appeals to any woman. Hence the popularity of this particular accessory.

Habit Traced to the Reign of Gold Purse.

The smart woman may carry a plain little leather bag. She may choose a thing of jeweled golden links or a dainty pouch of old brocade, but whatever it is it is sure to have been designed for that particular use to which it is being put, and incidentally it will be quite the handsomest of its kind.

This bag-carrying habit, which has grown tremendously since bags have become both attractive and convenient, may be traced back to the reign of the tiny silver and gold purses that women wore slung on long chains. Then the habit developed into the later fashion of carrying larger metal side bags, and from this has grown into the utility bag of every kind and description.

In size the newest bags range from the tiny jeweled pocket, just large enough to hold my lady's dainty lace-edged handkerchief, to those large affairs arranged with separate compartments for her checkbook, suit bottle, card case, purse, bill book, engagement and memorandum pad, not to mention a dozen other trifles for which women find a use.

Wrist Bags of Metal Frequently Seen.

Even the larger bags are no longer the ugly things they once were, and shopping with one of these handsome and convenient articles might almost be considered a pleasure.

Though the small gold and silver purses have gone out of style, larger side bags and wrist bags of metal are frequently seen. It is needless to say that these, like all other jeweled ornaments, have grown handsomer than ever, and from the lavish amount of money expended on these trifles it is safe to say that the bag habit is one not soon to be broken.

Even in the realm of bags does the popularity of curious Byzantine designs reign.

Oddly shaped patine silver ones are studded with corals, turquoises and baroque pearls, while some of the costlier ones glitter with rubies, diamonds and sapphires.

Here again one sees cabochon stones, though occasionally a bag will be ornamented with finely cut marquise gems.

Oriental emeralds may be classed among the very smartest of jewels used for such decoration, and a very handsome bag displays these gems as a delight, and also a source of anxiety, to a certain fashionable woman.

The dull silver rim is exquisitely chased and covered with a patine effect, which gives it the air of a genuine antique. A row of smooth human emeralds is set about the rim, and these are not tiny stones, but large, beautifully colored gems.

Pouches Now Attached to Wrist by Long Chains.

The oblong bag is finished across the bottom with a fringe of emerald drops, pear shaped and very smooth. Duplicated in coral, the design is also very beautiful, but less unusual than the emeralds.

That these bags are tremendously expensive goes without saying, but they are handsome, unique and a decidedly attractive ornament. A few hundreds is a small price to pay for some bags, and the elaborate ones run up into the thousands. While the fashion of having one's bag fastened at the belt is still in vogue, the smartest mode is to hang it on the wrist by a very long chain. This extra long chain is, in fact, the distinguishing feature of all new bags.

Slitkin pouches and those woven with beads are pretty and are swung from handles of hand embroidered silk. A fringe edged flap conceals the opening in which my lady carries her dainty handkerchief or some useful trifle. In pale tints, representing pompadour brocade, these beaded bags are extremely pretty.

Leather Bag Is Now in Great Favor.

Just now, however, the leather bag is in the lead, and every woman is seen swing-

ing one of these beautifully made affairs. There are long, shallow bags, fat bags, square bags and round bags, though the first is the accepted shape. The gray, taupe and black suede are fitted with silver, gold or gun metal trimmings, and inside pockets of thin, undressed kid rest against a long narrow purse. A flap usually decorates the outside of the bag, and this fastens over with a fancy chased or jeweled button.

Quite the newest note in bags is the one of sea cow. While this leather shines in color, its peculiar grain stamps it immediately as something out of the ordinary. A long, narrow bag in dull gray sea cow had rounded corners and dull gold trimmings, and it was swung on a very long gold chain.

Gray Suede Bags Decorated by Steel Beads.

Steel beads furnish a pretty ornamentation for some gray suede bags, while many of the smooth and rough leathers are supplied with curiously wrought clasps. Two serpents, with heads together, are coiled about the handle of one bag, and the tails curve across one side. Sunk in the snakes' heads are two fine turquoises, which combine effectively with the soft gray leather.

Amethysts, rubies, emeralds and even diamonds are sometimes used on a bag of this kind. Pale violet and white moire make dainty linings for some of the large flat lizard and alligator bags, which are fitted with a series of pockets, quite after the fashion of a regular bill book.

A square flap fastens over one side, and a fine gold chain swings from the wrist. For carrying bills, check books, cards and notes this particular style will be found available.